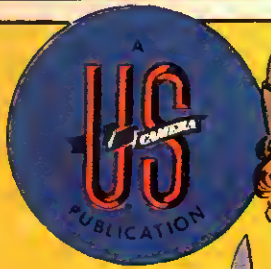


CAMERA

10¢

COMICS

NO. 3



LINDA LENS

WOMAN PHOTOGRAPHER

MATTHEW B. BRADY

CIVIL WAR PHOTOGRAPHER

SGT. ART FENTON

SIGNAL CORPS. CAMERAMAN

KID CLICK

The **GREY COMET**

GEORGE FERGUSON

ACE NEWSREEL CAMERAMAN

Also

16 PAGES OF ROTOGRAVURE



WEB COMIC
UNIVERSE.COM

DEATH DEFYING MARINE PHOTOGS-

BRING BACK GREAT
WAR PICTURES!



RENDOVA... Guadalcanal... Tarawa
... Saipan... Brilliant and fierce fighting that has made Marine Corps history is opening up the long and bloody road to Tokyo. Among the first to land in every assault are the Marine Corps combat pho-

tographers. They're right in the middle of it with **GRAFLEX**-made equipment and fighting gear. Facing extreme hazards and hardships, braving death with every click of the shutter, these men come back with great pictures!



LEATHERNECK CORPORAL AND CAMERA DARE SNIPERS!

Into enemy territory on Saipan, out ahead of their own advancing troops, plunge the Marine Corps photographers. A Leatherneck Corporal caught this on-the-spot shot of our new flame-throwing tank turning on the heat to rout out a nest of Nips.



CAMOUFLAGE?

NO... JUST PLAIN MUD!

Jap dive bomber attacks Marine height-finder position on Rendova. Mud-spattered by the near misses, the men were well camouflaged. Marine cameraman on the job brought back this important war record photograph.



Official U. S. Marine Corps
Photographs.
GRAFLEX-made



MORTAR GETS MARINE—BLASTS PHOTOGRAPHER!

Just before a Jap mortar shell on Saipan exploded, a Marine Corporal had his camera all set for action. He got it... in that split second when a fellow Marine was hit by the shrapnel.

Concussion from the blast rocked the photographer and his camera... but he got the picture!



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LINDA LENS

WOMAN
PHOTOGRAPHER

WHEN INTELLIGENCE, BEAUTY AND DARING ARE ALL ROLLED UP INTO ONE PHOTOGRAPHIC MINDED PERSON, THE PRODUCT CAN BE NO OTHER THAN **LINDA LENS**, CAMERA WOMAN, PAR EXCELLENCE, WHOM WE PRESENT IN THIS, HER INITIAL STORY, WHEREIN LINDA LEARNS THAT A CAMERA IS MORE THAN A PICTURE-TAKING DEVICE WHEN IT COMES TO BRINGING TO LIGHT "THE MYSTERY OF CHATEAU D'OR!"



AT THE RENAISSANCE STUDIO WHERE LINDA IS ABOUT TO PHOTOGRAPH A MODEL ---

HOLD IT THAT WAY--AND DON'T MOVE, NANCY!

ALL RIGHT, LINDA, BUT YOU KNOW HOW FLIMSY AN ORGANDY IS!



THAT'S PERFECT. NOW, HOLD IT---



HOWEVER, AS LINDA SNAPS THE PICTURE, THE STUDIO DOOR OPENS--A STRONG BREEZE WAFTS THROUGH--



GOOD GRIEF--THE DRESS FLAPPED ABOUT---MY PICTURE IS RUINED!



NOW, WHAT IDIOT ENTERED TO SPOIL MY-- GREAT HEAVENS--- BOB CROWLEY!



YOU BAD BOY-- WHEN DID YOU COME IN?

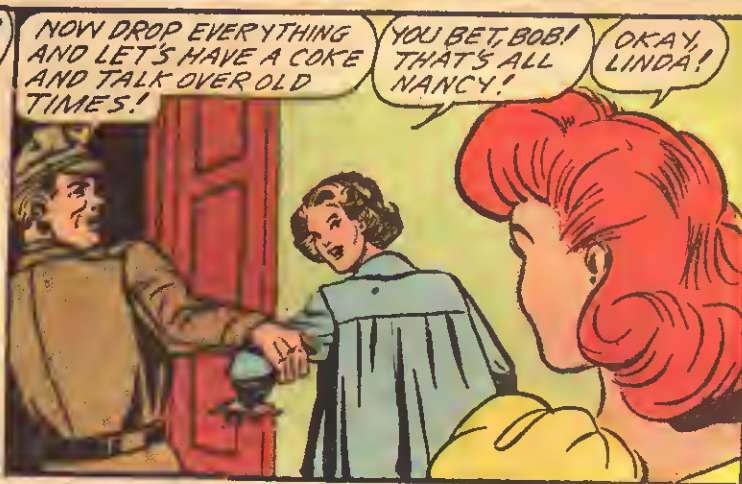
FLEW IN FROM ENGLAND A SCANT TWO HOURS AGO, LINDA. HOW IS THE DEMON PHOTOGRAPHER?



NOW DROP EVERYTHING AND LET'S HAVE A COKE AND TALK OVER OLD TIMES!

YOU BET, BOB! THAT'S ALL NANCY!

OKAY, LINDA!



LATER--

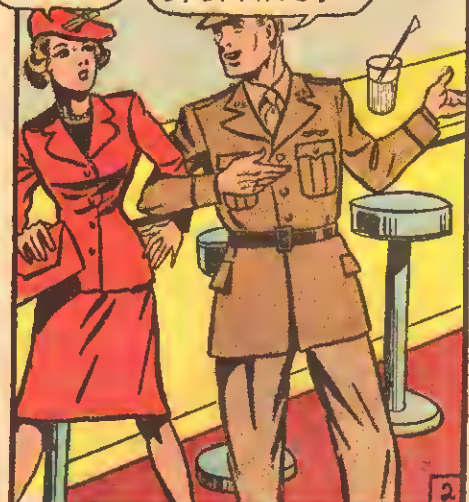
BOB, IT'S BEEN ROTTEN SINCE YOU WENT AWAY ON PHOTO-RECONNAISSANCE. DULL, DREARY, AND DEJECTED!

TUT-TUT, LINDA! WHY DON'T YOU GIVE UP ADVERTISING PHOTOGRAPHY AND COVER THE NEWS ANGLE?

SIMPLY BECAUSE I'VE GOT TO EAT, BOB! I CAN'T JUST CHUCK EVERYTHING AND FREE LANCE. BESIDES, I'VE GOT A REPUTATION TO BUILD UP!

HEY-- NOW WHERE ARE WE GOING?

OUT--TO FORGET THE WAR--FORGET BUSINESS AND--SEE IF I FORGOT HOW TO HAVE FUN! C'MON, LINDA--WE ARE GOING STEPPING!





TWO WEEKS LATER---

IT'S BEEN WONDERFUL, LINDA! I HATE TO LEAVE!

SAME HERE, BOB! BUT--- WAR IS WAR! GOOD LUCK, LIEUTENANT!

TO ALL TRAINS

AND MONTHS LATER, A SLIM RECONNAISSANCE PLANE NOSES IN FOR A LANDING AT AN UNDISCLOSED FIELD SOMEWHERE IN FRANCE.



OUT STEPS LIEUTENANT BOB CROWLEY---

TERRA FIRMA-- HOW NICE AFTER A PHOTOGRAPHIC TIC-TAC-TOE!



NOW WHAT'S ALL THE EXCITEMENT ON THE FIELD?



HUH! A PHOTOG TAKING PICS OF THE LOCAL CELEBS. MUST BE A SIGNAL CORPS LENS MAN, BUT---



OH, MISS LENS-- HERE COMES LT. CROWLEY NOW!

WHERE?

LENS? LINDA LENS!



WELL! NICE SEEING YOU AGAIN, LIEUTENANT!

LINDA! WHAT ON EARTH ARE YOU DOING HERE?

I TOOK A CHANCE, BOB--- DROPPED ADVERTISING PHOTOGRAPHY AND WENT IN FOR FREE LANCE WORK. DAY MAGAZINE THOUGHT SO MUCH OF ME, THEY SHIPPED ME OUT HERE TO COVER THEIR ASSIGNMENTS.



SAY, LINDA-- I'LL REPORT TO MY C.O. AND BE RIGHT BACK. YOU AND I ARE GOING TO CELEBRATE AT THE CHATEAU D'OR IN BRIONVILLE!

ROGER, BOB!

LATER---

LINDA-- I NEVER DREAMED I'D BE SEEING YOU HERE!

LOOKS LIKE YOUR DREAMING NOW!

HERE IT IS-- CHATEAU D'OR, WHERE WE CELEBRATE OUR VICTORIES!

HOW QUAIN'T!

CHATEAU D'OR

THE CHATEAU USED TO BE A RENDEZVOUS FOR GERMAN OFFICERS BEFORE THE YANKS TOOK OVER!

GOOD PICTURE MATERIAL, BOB! IF THE NAZIS WERE HERE, I MEAN!

JUST THEN---

YEAH, DICK-- TOMORROW WE GO OUT ON MISSION "B" TO WIPE OUT THAT SECRET ROBOT BOMB INSTALLATION OUR RECCO UNIT DISCOVERED!

SHHH-- NOT SO LOUD, GERALD!

GERALD-- EASY ON THAT INFO!

SORRY, BOB-- SOMEDAY I'LL LEARN TO KEEP MY YAP SHUT!

MINUTES LATER--

AH-H--- THE CHAMPAGNE!

OHH-H-- HOW WONDERFUL!

LINDA ACCIDENTLY KNOCKS
HER GLASS FROM THE TABLE--

I'LL--OH,
HOW CLUMSY
OF ME!

TUT-TUT--THERE
ARE PLENTY OF
GLASSES AROUND!



BETTER
CLEAN
IT UP OR
SOMEONE
WILL CUT
THEMSELVES!

HERE--
I'LL DO
THAT!



BOB--
LOOK
HERE!

WHAT IS
IT, LINDA?



SEE
THAT?

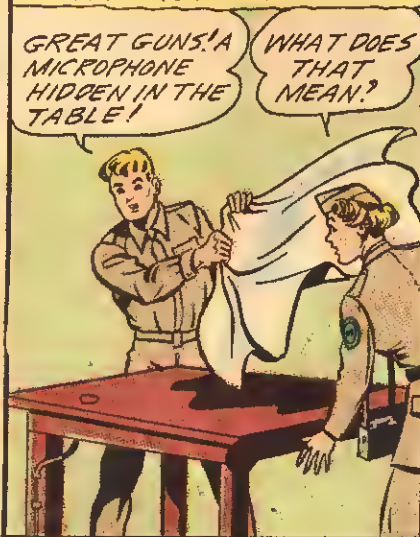
WHY, YES! A WIRE
FROM THE TABLE
LEG RUNNING
THROUGH A SMALL
HOLE! HMM---
TALK SOFTLY,
LINDA!



BOB SWEEPS THE TABLECLOTH
OFF AND REVEALS ----

GREAT GUNS! A
MICROPHONE
HIDDEN IN THE
TABLE!

WHAT DOES
THAT
MEAN?



JUST ONE THING, LINDA!
NAZI OPERATORS MUST
BE IN THE WINE CELLAR!
I'M GOING TO SPEAK TO
THE OTHER OFFICERS!
BETTER STAY HERE,
LINDA!



BOB QUIETLY TELLS HIS
FELLOW OFFICERS WHAT
HE HAS UNCOVERED AND---

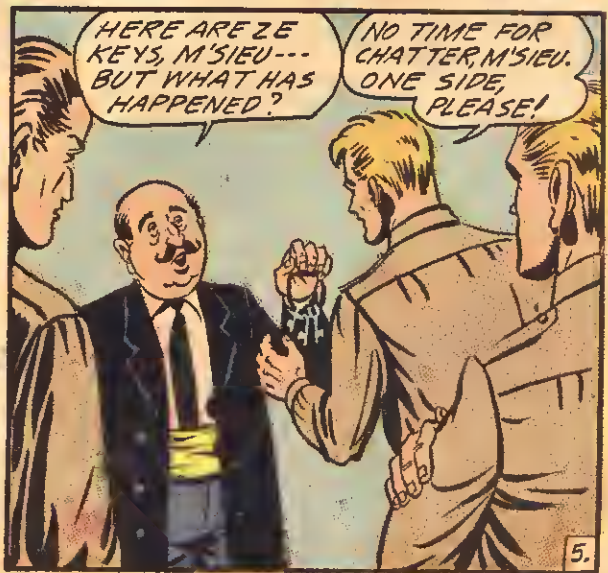
GENTLEMEN, WHAT
EE'S WRONG?

M'SIEU PIELLE,
THE KEYS TO
YOUR WINE
CELLAR, PLEASE!



HERE ARE ZE
KEYS, M'SIEU---
BUT WHAT HAS
HAPPENED?

NO TIME FOR
CHATTER, M'SIEU.
ONE SIDE,
PLEASE!



EASY FELLOWS--IF ANYONE IS DOWN HERE WE MUST SURPRISE THEM!

GOSH--THEY CAN'T LEAVE ME OUT OF THE FUN--BESIDES---I HAVE PICTURES TO TAKE!



JUST THEN---

OH, BOB-- OVER HERE--

LINDA! I TOLD YOU TO STAY ABOVE!

STRANGE-- NOTHING HERE!



LOOK--THIS CASK HAS BEEN ROLLED OUT RECENTLY!

THAT'S IT! OVER HERE, FELLOWS, ROLL THIS CASK OUT!



THERE IT IS-- THROUGH THAT HOLE!

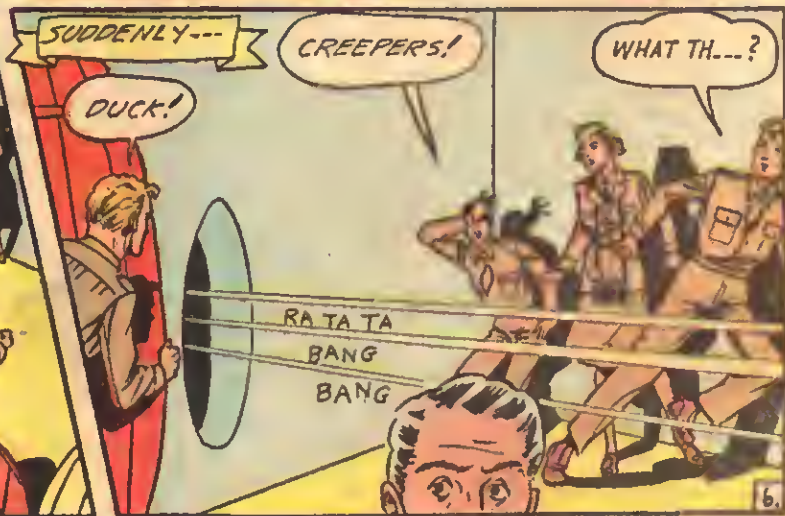


SUDDENLY---

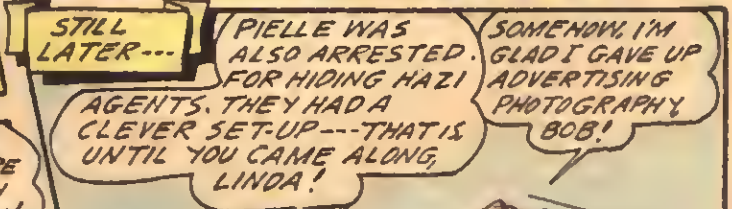
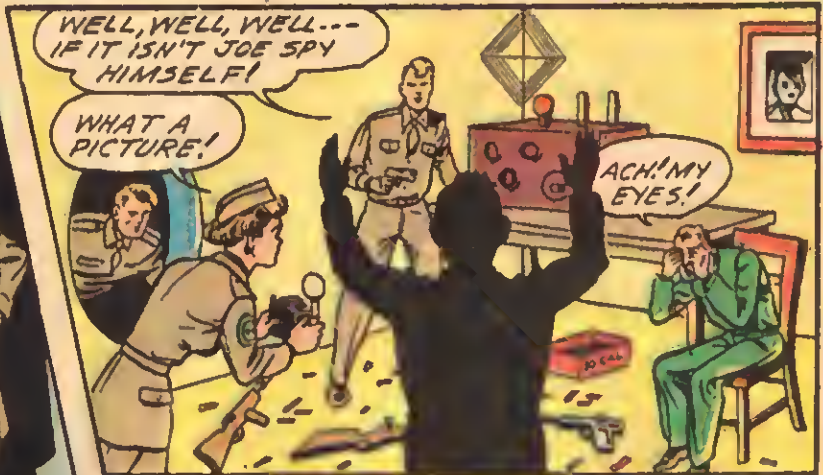
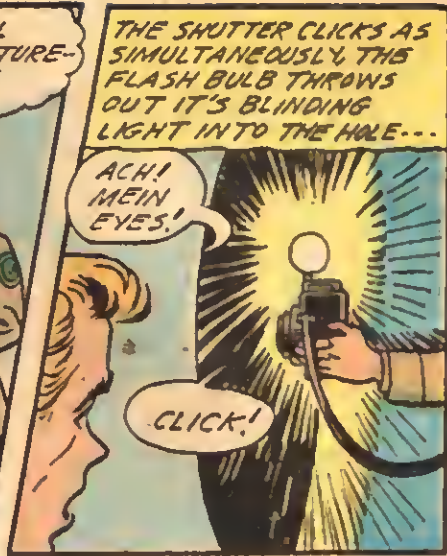
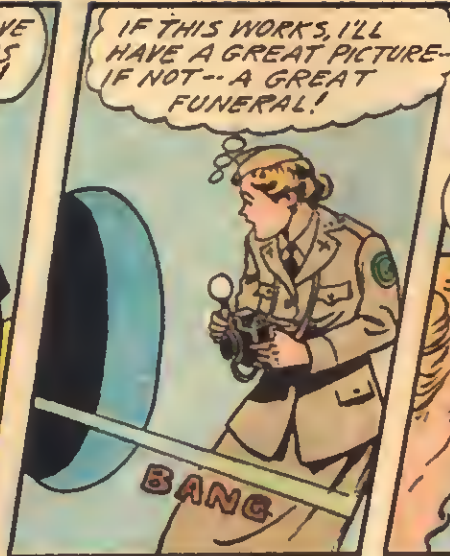
DUCK!

CREEPERS!

WHAT TH...?



RA TA TA
BANG
BANG



MATTHEW B. BRADY

AMERICA'S FIRST WAR PHOTOGRAPHER

ACROSS THE SPAN OF YEARS, THE GENIUS OF MATTHEW B. BRADY STILL STANDS. HIS PIONEER WORK IN WAR PHOTOGRAPHY LIVES AS AN INCENTIVE TO ALL CAMERA FANS. HIS CIVIL WAR PICTURES ARE, TODAY, AMONG THE GREAT PHOTOS OF ALL TIMES!



NEW YORK CITY, 1843

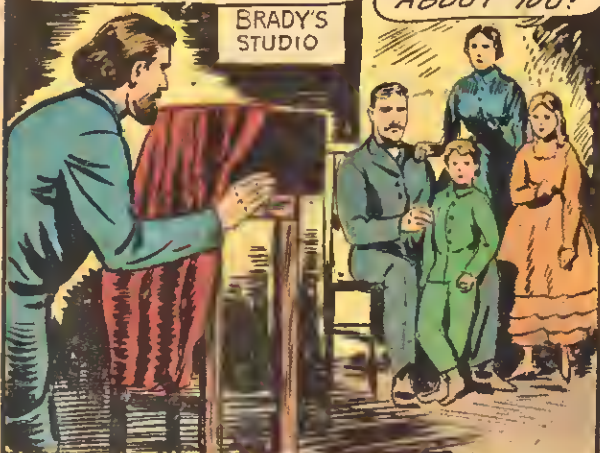
THERE YOU ARE, SIR. IT WILL BE A FINE PORTRAIT OF YOUR FAMILY!

THANK YOU, MR. BRADY! I SHALL TELL ALL MY FRIENDS ABOUT YOU!

YES, I HAD THIS TAKEN AT BRADY'S STUDIO! HE'S A VERY FINE YOUNG MAN!

OH, JOHN, LET'S GET OUR FAMILY PICTURE MADE!

BRADY'S STUDIO



YOUNG MATT BRADY GOES INTO BUSINESS FOR HIMSELF IN A STUDIO ON BROADWAY --



LATER--
SAM, I TELL YOU,
THESE FAMILY GROUPS ARE
DRIVING ME WILD! I WISH
I COULD GET INTO SOMETHING
ELSE! MAYBE TAKE
ACTION PICTURES!

MATT, YOU KNOW
DARNED WELL THAT
IT'S NOT POSSIBLE
TO TAKE PICTURES
OF MOVING OBJECTS.
ANYWAY, ALL THOSE
CAMERAS OF YOURS ARE
GOOD FOR IS TO TAKE
PORTRAITS!

ALL RIGHT, I CAN'T TAKE ACTION
PICTURES, BUT THE CAMERA IS GOOD
FOR MORE THAN PORTRAITS--AND I
AM THE BOY WHO IS GOING TO PROVE
IT--SOMEDAY, I'M GOING TO TAKE
PICTURES OF A WAR OR SOMETHING--
AH WELL, LET'S GO TO LUNCH!



THE YEARS ROLL ALONG AND BRADY
BECOMES SUCCESSFUL---

MR. BRADY, IN BEHALF OF THE
AMERICAN INSTITUTE, I PRESENT
YOU WITH THIS AWARD FOR YOUR WORK!

THANK
YOU,
SIR!



IN THE YEAR 1855, A YOUNG ENGLISHMAN
COMES TO BRADY---

I AM ALEX GARDNER. I HAVE
COME TO YOU, MR. BRADY, BE-
CAUSE YOU ARE THE OUT-
STANDING PHOTOGRAPHER
IN AMERICA!

WELL, THAT'S
INDEED A
COMPLIMENT.
BUT HOW CAN
I BE OF ASSIST-
ANCE TO YOU, MR.
GARDNER?



I HAVE A NEW PROCESS FOR THE DEVELOPE-
MENT OF PHOTOS. IT WILL DO AWAY WITH
THE PRESENT DAGUERROTYPE. I AM PRE-
PARED TO GIVE THIS TO
YOU, MR. BRADY!



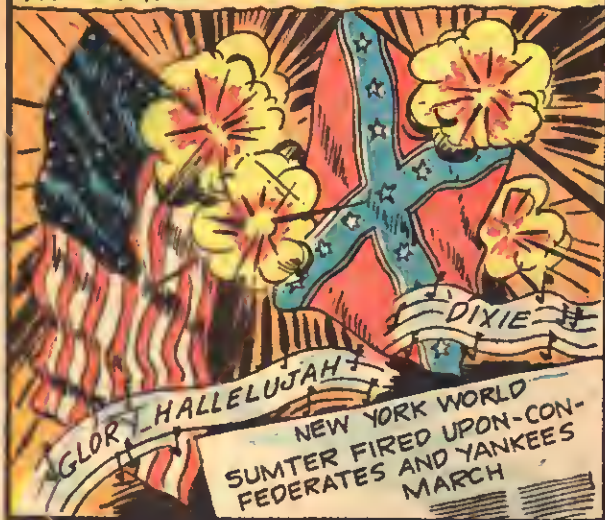
AND SO GARDNER TELLS BRADY OF THE
"WET PLATE" PROCESS WHICH BROUGHT
PHOTOGRAPHY FROM A PLAYTHING TO A
REALITY---

TERRIFIC! MARVELOUS!
FROM NOW ON WE
ARE PARTNERS.
WHAT SAY?

I COULD ASK FOR
NOTHING BETTER.



SIX YEARS LATER--WAR BETWEEN THE STATES---



AT LAST! BRADY'S CHANCE TO PROVE WHAT THE CAMERA COULD REALLY DO!

MR. PRESIDENT, I HAVE COME TO SEEK YOUR PERMISSION TO PHOTOGRAPH BATTLE AND CAMP SCENES. THESE PICTURES WILL STAND AS LIVING DOCUMENTS OF THIS GREAT STRUGGLE!

YOU HAVE MY PERMISSION, MR. BRADY!



SOON BRADY'S ROLLING DARKROOM BECOMES A FAMILIAR SIGHT ON THE FIELD.

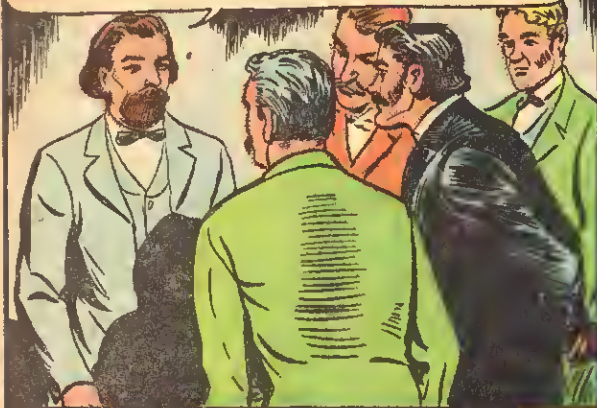


THROUGHOUT THE WAR, BRADY'S CAMERA GOES EVERYWHERE.



THE WAR ENDS--AND ONE DAY--

YES, GENTLEMEN, YOU CAN SAY THAT I WAS THE FIRST WAR PHOTOGRAPHER, BUT I WILL NOT BE THE LAST. MY ASSOCIATES AND I TOOK OVER 3,500 PICTURES ON EVERY FRONT OF THE WAR!



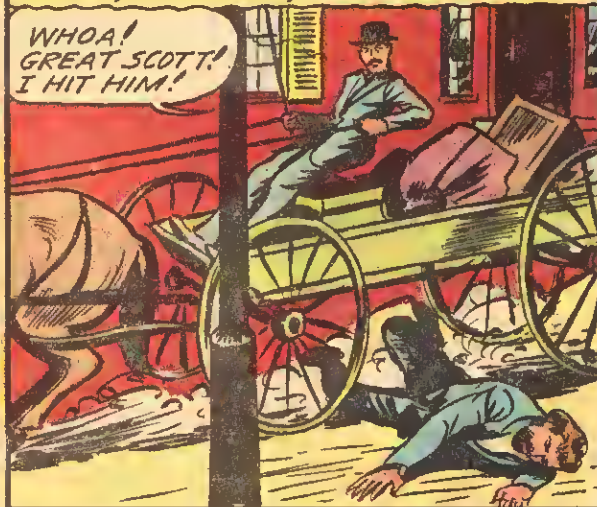
IS IT TRUE, MR. BRADY, THAT YOU TOOK PICTURES OF THE CONFEDERATE ARMY AS WELL?

YES, I PASSED OVER INTO THE CONFEDERATE LINES MANY TIMES AND TOOK SEVERAL HUNDRED PICTURES. I AM NOT AT LIBERTY TO TELL HOW I WORKED THIS OUT.



BRADY SUFFERS SEVERE FINANCIAL REVERSES, AND IN 1895, IN WASHINGTON, D.C. -

WHOA! GREAT SCOTT! I HIT HIM!



IT'S ALL OVER--- MATTHEW BRADY IS DEAD!

WHAT A PITY. HE WAS A GREAT MAN.



MATTHEW BRADY WAS THE FIRST WAR PHOTOGRAPHER. TODAY THOUSANDS OF BRAVE CAMERA MEN IN THE U.S. SIGNAL CORPS WALK IN HIS FOOTSTEPS---

GOT MY PICTURE! AND I GOT MY JAP!



THE END.

The GREY COMET

WITH CAMERA AND FISTS, THE GREY COMET SOLVES A MILITARY MYSTERY AND COMES OUT BLASTING TO UNVEIL THE SHROUD OF SECRECY AROUND "THE INVISIBLE BATTERY"!

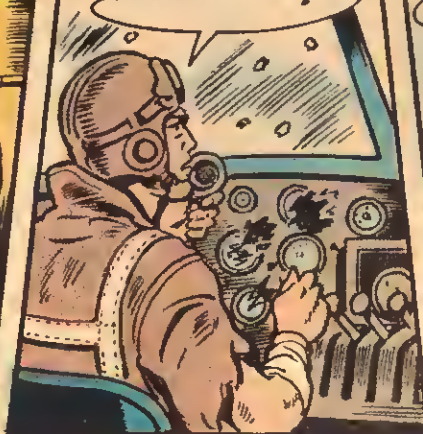


A BATTLE TORN U.S. BOMBER LIMPS BACK FROM A MISSION--SOMEWHERE OVER GERMANY--

GUNNER TO PILOT--
CAN'T SEE OTHER PLANES,
SIR-- WE'RE ALL
THAT'S LEFT!



YES, GUNNER-- IT
WAS TERRIBLE-- RUN-
NING INTO THAT SUDDEN
MASS OF FLAK--
GREAT SCOTT--
TWENTY OF OUR
PLANES GONE!



LATER... THE TATTERED PILOT
REPORTS TO HIS CO....

YES, SIR-- IT MUST BE A
NEW TYPE GUN THEY'RE
USING. NO FLASH--
A TERRIFIC
BARRAGE!

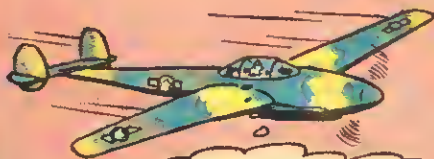


WE'LL WORK
ON THIS
IMMEDIATELY,
CAPTAIN!

STILL LATER....

GREY COMET, YOU'RE THE MAN FOR THIS TASK. YOU'LL PROCEED TO THE POINT MARKED ON THE MAP AND SPOT THAT INVISIBLE BATTERY!

YES, SIR!



I'M NEAR THAT SPOT NOW, BUT I CAN'T SEE ANYTHING BUT ROCKS BELOW!

SUDDENLY...

YEOW! WHAT A CONCENTRATION OF FIRE!

BAM!

BAM!

BAM!

BLAM

I'D BETTER HIGH TAIL IT FOR HOME...THOSE JERRIES ARE REALLY THROWING UP THE STUFF!



BACK AT THE BASE...

WOW! HOW DID YOU GET BACK WITH ALL THOSE SHRAPNEL HOLES IN YOUR PLANE?!

JUST LUCK, FELIA!

THERE MUST BE SOME WAY TO SPOT THAT BATTERY. I GOT IT... FROM THE GROUND! I'LL NEED A CAMERA AND THE OLD MAN'S PERMISSION TO UNCOVER JERRIES' SECRET WEAPON!

RECEIVING PERMISSION, GREY
COMET STARTS OUT THAT EVENING.

OKAY, SERGEANT... I'M ON
MY WAY. I'LL PROCEED BY
COMPASS TO THE SPOT AGREED
UPON. CHECK ON THOSE
PLANES GOING OVER
TOMORROW!

YES
SIR!

AFTER A SUCCESSFUL JUMP.

I'LL GATHER UP MY EQUIP-
MENT AND HOLE UP
UNTIL DAWN.

GUESS IT'S LIGHT ENOUGH
NOW--- HERE GOES!!

NO ACTIVITY AROUND HERE...
JUST THOSE CURIOUSLY
SHAPED ROCKS
AND---

THIS IS THE SPOT
WHERE GREY
COMET IS IN
HIDING!

OH... HERE
COMES OUR
PLANES!

THERE GOES THE
NAZI FLAK-- COMING
FROM NOWHERE
PRACTICALLY! NO
SENSE IN SACRIFICING
OUR PLANES-- I'LL
RADIO FOR THEM
TO RETURN!



IN THE UNDERGROUND ANTI-AIRCRAFT BATTERY!...

TELL ME, HAVE YOU
RADIODIED OUR POSITION
TO YOUR FORCES?

NUTS!
ASK ME
ANOTHER!

SEARCH HIM!

THIS IS MY
ONE CHANCE
IN A BILLION!

JA!

GUESS YOU'VE
FOUND IT, EH?

STOP,
FOOL!

NUTS
AGAIN!

ONE SIDE,
GUY-- I'VE GOT
TRAVELING
TO DO!

MADE IT---
WOW-- I'VE GOT
THEM ALL AFTER
ME NOW!

STOP!

HA! A GERMAN
JEEP! GOOD!

IT'S TWENTY MILES
TO OUR FRONT LINES,
AND IF THIS VOLKSWAGON
HOLDS UP I OUGHT
TO MAKE IT!

THE GREY COMET DOES MAKE
IT--AND AT BASE HEADQUARTERS
LATER--

THE FILMS HAVE BEEN DEVELOPED,
COMET, AND A FLIGHT OF OUR
BOMBERS ARE ON THEIR WAY
NOW WITH BLOCK BUSTERS AND
'INFANTRY UNITS WILL
MOP UP! GOOD
WORK, COMET!

THAT
INVISIBLE
BATTERY
WASN'T SO IN-
VISIBLE
AFTER
ALL

THE GREY COMET ZOOMS
BACK INTO ADVENTURE AGAIN
IN THE NEXT
CAMERA COMICS!!

JUNGLE FLAME-THROWERS



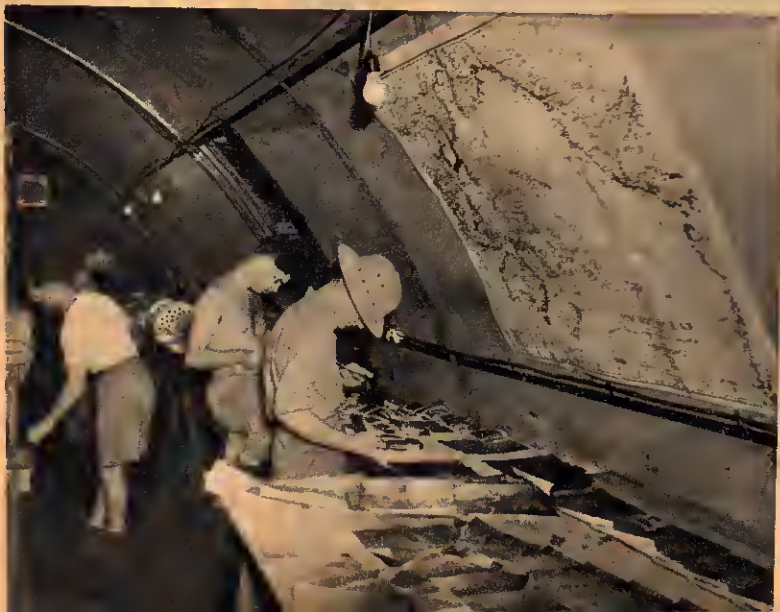
JAPS GET A HOTFOOT from the U. S. Marines as the latter attack a Jap installation on Saipan. The Marines flushed the enemy out with demolition charges, then

picked them off with rifle fire. At the moment this picture was made, the Leathernecks had just shot a Jap as he ran from his foxhole. *U. S. Marine Corps Photo.*

JUNGLE PHOTO-BASE



LOADED with four Fairchild aerial cameras, this giant Liberator takes off on a mission. *U. S. Navy Photo.*



PHOTOGRAPHIC units belonging to the Army, Navy, and Marines overseas consist of anything from a single squadron of photo-planes immediately behind the front lines, to a unit of several squadrons operating some miles in the rear. Darkroom facilities often are so crude that they would make the rankest amateur tearful, other times they are so elaborate they would turn the finest professional green with envy.

Here in pictures is a glimpse at the facilities—and lack of them—of a jungle photo-base, its setup and operation. Most of these pictures were taken on Guadalcanal.

JUNGLE PHOTO HUT on Guadalcanal is set up close to airfield for rapid film-processing. *U. S. Navy Photo.*



SIGN on this foxhole darkroom reads "Photo Phox-hole. Philm Phogged Phree." *Fairchild Photograph.*



TWO DARKROOMS are set up with a platform built between them, protected by a tarpaulin roof. *U. S. Navy Photograph.*



JUNGLE LESSON is given by a representative of camera company to army repairman. *Fairchild Photo.*



AERIAL PHOTOGRAPHS are pieced together, then copied for use by photo interpretation staff. *U. S. Navy Photograph.*

DARKROOM in Netherlands East Indies is really a trailer with excellent facilities. *Fairchild Photo.*

KNEE-DEEP in mud and under Jap attacks this neid photographic trailer is landed on Pacific island. *U. S. Navy Photo.*



SAIPAN PRESS-CLUB



COMBAT PHOTOGRAPHERS drop in at the Saipan Press Club between shots of the invasion. The fellow at left is a Marine Corps photographer. The one at the

right is a member of the Coast Guard. He lost his jacket during the fierce fighting of the campaign and borrowed one with the USMC marking. *Official Coast Guard Photo.*

DUDLEY DREGGS, mustachioed villain.



"DESIST VILLAIN," she cries.



THE TRAIN ENGINEER.

FOCUS ON A DOLLY

ZOGBAUM'S CAMERA SHOWS DRAMA AT BOTH ENDS OF THE STRINGS

PUPPETS look like people—and the people who pull the strings unconsciously look like the puppets they manipulate. During a performance given by Bil Baird's troupe at the Radio Music Hall, photographer Zogbaum watched both marionettes and the operators, noticed the faces of the latter expressed the emotions the puppets portrayed.

In the puppet melodrama there are such characters as Dudley Drégg, the villainous blackmailer; pretty Pauline, the damsel in distress; the train engineer, who is really Pauline's father. Zogbaum had already seen the show several times when he took these pictures. He arranged with Bil Baird for a special showing. Baird took down the front masking so that the puppets and puppeteers could be watched simultaneously. The photographer set up his camera in front of the stage, placed one flash reflector on a stand to the left, another on the camera. As the operators went through the performance, Zogbaum watched closely. When he noticed a particularly close parallel between marionettes and operators, he asked them to stop and repeat the part. He caught this action in 1/250th of a second at f/11 on Super XX.

Then they went over the play once more, and Zogbaum photographed the corresponding puppet scenes using two photo-floods for illumination; 1/50 sec. at f/8.



PRETTY PAULINE, the heroine.



TRAIN ENGINEER comforts his daughter.



"I'LL PAY THE MORTGAGE!" cries hero Clark Gable to Dudley Dreggs who is blackmailing his beloved Pauline (below). Operators Bil and Cora Baird, and

Alan Lang (above) unconsciously express similar emotions. Zogbaum watched puppets and puppeteers simultaneously, but photographed them individually.





WHEN FLORABELLE the cow does a fan dance (below) her operator Cora Baird (above) enters coyly into the spirit of things too. Zogbaum photographed the operators with flash, puppets with photofloods.



THE BEWHISKERED gentlemen below are puppet occupants of boxes by the stage. When the hero fights the villain they turn on each other as do their manipulators Bil Baird and Alan Lang (above).



PACIFIC PLAN

Invasion begins with a camera. Reconnaissance photographers are the eyes of the American Eagle.



A flying Marine photographer is snapping a Jap-held island. In a few minutes his roll of film is to be dropped by parachute to ...



... our advanced island base where one of the photography trailer laboratories is well hidden under jungle camouflage. There ...



... expert photographic technicians have all of the equipment necessary to quickly develop, ...



... print and dry, in terrific heat and rain, the thousands of pictures needed to make ...



... a composite view of all the reefs, beaches, and Jap defenses which we must know to plan our attack. This "composite," or "mosaic," is a careful matching of many snaps to make a complete picture. Guided by the work of the high-spying photographer and fast-working technical men ...



... the preliminary bombardment begins. Our bombers blast—our cruisers shell—the beaches chosen for ...



... our landing. On this coast, first pictured from a plane thousands of feet high, we gain our first foothold on victory, while ...



... a combat photographer with a Clin-Kodak makes a film history to help plan the next hop to Tokyo.

Photographs No. 1 and No. 7 are official U. S. Marine Corps photos; Nos. 2, 3, 4 and 5 are by the Signal Corps; No. 6-A by the Army Air Forces; No. 6-B by the Navy, and No. 8 is from the Coast Guard.

KODAK DOES THE JOB ON EVERY FRONT

KODAK Cameras and Films help win the war wherever we fight—throughout the Pacific, in China, in Europe—in snow or dust, swamp or sand. Photography plans the attack, it records the victory, and tomorrow it will add to the pleasures of peace.

Because the government needs so many cameras, it has been impossible during the war to produce such models as the popular Brownie Reflex, illustrated at right. However, make note

now of its hooded view finder—which shows your subject in full $1\frac{5}{8} \times 1\frac{5}{8}$ -inch picture size—its copable lens, and dependable shutter. If you haven't yet taken pictures, you can't possibly do better after the war than start with a Brownie Reflex ... one of the greatest little cameras ever devised.

Brownie Reflex, Synchro Model

EASTMAN KODAK COMPANY, Rochester, N. Y.






GUN CAMERA

A NAZI PLANE comes head-on, one engine blown open.

IT SHOOTS PICTURES AND BULLETS AT THE SAME TIME

THE little Fairchild gun camera shooting movies of dogfights in the air, takes a terrific beating. It rides on U. S. fighter planes, mounted in a wing or behind the gunsight of machine guns. When the plane dives and swirls during the hot rumpus of a dogfight, this pint-sized camera has to grind out rapid-fire movies under heavy vibration. The gun camera's lens points in the same direction as the machine guns, and "hits" the enemy plane in exactly the same spot at the same time. The only difference is the gun camera shoots pictures and the guns shoot bullets. Both are important.

The gun camera doing this job is a tiny, tricky instrument, about the size of a cigar box. It weighs less than three pounds. Yet it's tough and accurate enough under combat to bring back valuable movies to our Army and Navy commanders. These movies give a full record of Nazi and Jap planes attacking U. S. pilots in the air, and prove the skill with which our boys shoot the enemy to blazes. They also show how many planes are



THE FAIRCHILD gun camera weighs less than three pounds, but is tough in construction. It must withstand terrific vibration and the strain of actual combat, which is a big job for such a little camera.



NOT SO BRAVE was this Nazi, caught in the act of running away from the fire of an American plane.

shot down, and which particular pilots bag them. War communiques checked with the movies can then give us a full history and an accurate report of enemy losses.

The films are important for another reason, too. They're used in teaching cub-pilots the best scientific techniques of downing enemy planes. The guys training to be pilots get to learn all the tricks of the top U. S. aces just by studying their gun camera movies. The trainees also take their own movies when on trial combat flights. When they get back, their C. O. can judge just how good they are by scanning the films. If they have made a mistake in marksmanship, the C. O. points out to them how they can avoid it next time.

The gun camera is operated by remote control—and it's so out of the way that the pilot almost doesn't know it's there to take pictures for him. Since it's electrically synchronized with the big machine guns, it shoots its 16 mm. movie film along with them. But it works a longer period than the guns. When the last bullets are fired in any series, the gun camera keeps on going to photograph the bullets in flight straight to their targets.

So the next time you go to the movies, look closely at newsreel pictures that show aerial dog-

fight, bombing raids, and the like. More than likely these are the gun camera movies that our pilots took when they were fighting the enemy. When you realize that these are not ordinary movies, but movies that were actually taken in the heat of battle thousands of feet above the earth, then you're seeing something that beats "make believe" all hollow.



THE GUN CAMERA is mounted directly behind and over the airplane guns. As the guns fire, the camera does not stop until after the last bullet is fired. Photographs on these pages from *U.S. Army Air Forces*.

Camera Cues

EXPOSURE AND ITS EFFECT ON THE NEGATIVE

THE determination of correct exposure was discussed in the previous lesson, but because exposure is of such vital importance to successful photography, the effects of exposure are dealt with in this lesson, so that the beginner will be able to determine the correctness of his exposure.

Under-exposure results in detail only in the most brilliant highlights, slight detail in the medium bright parts of the subject, and no detail whatsoever in the shadow areas. Let us say we are photographing the outdoor figure of a little boy in a white shirt and dark shorts. The under-exposed negative would show some slight detail in the brilliantly lighted white shirt, while the face, arms and legs of the lad would be just visible. There would be no detail in the hair and shadows.

Over-exposure has the opposite effect—detail in the shadow and darkly colored portions but with black-out highlights. Using the same imaginary boy as an example, the over-exposed negative would show plenty of detail in the hair, background and shadow parts of the trousers, and pure blackness in the shirt, arms and parts of the face and legs. The resulting print likewise would show similar detail in the darker areas and a lack of detail in the highlights—the shirt, arms and legs. Were it not for the merciful latitude (margin of printability) of modern films, a 25 times over-exposed or under-exposed negative would be absolutely impossible to print.

Correct exposure exhibits the following characteristics: There is sufficient strong detail in the shadow areas as well as in the dark colored parts of the subject, such as the background, under the arms, and the naturally dark areas of the subject's hair, if such is the case.

There is, also, sufficient detail in the high light and the brightly covered portions of the subject. They are not, however, so strong as to be washed out. Correct exposure results in negatives that are easy to print. In other words, a correctly exposed negative may be printed without resorting to dodging and burning in for the unbalanced tones. Prints that are made from over-exposed and under-exposed negatives lack the brilliance and the detail that is a true rendition of the original subject matter. Compare your negatives and the resulting prints which are made from them. Even with the latitude which is permitted by

all films manufactured today, an error of 10 per cent can be noticed.

The photographer should learn to recognize the limitations of his equipment. Too many pictures are taken under circumstances where the proper exposure is hard to calculate without an exposure meter. These faults, over and under-exposure, involve the judgment of the photographer when he takes the picture.

TANK DEVELOPING ROLL FILMS BY TIME AND TEMPERATURE

THE production of brilliant negatives, with a full range of tones, is the aim of any photographer who does his own developing. Contrary to the ideas held by many, this is not so difficult as it sounds. Care, cleanliness, intelligent applications of directions, and patience are the needed requisites. Follow this simplified outline of the necessary steps as a strict and invariable routine—and you will obtain good negatives. First, the equipment required for developing roll films includes: An adjustable developing tank of Bakelite or stainless steel; two or more film clips, or the clamp-on type clothespin; a graduate holding at least one quart of solution; and one quart of developer recommended by manufacturer of film used; short-stop solution; hypo solution, and a really accurate tank thermometer.

Most amateurs are now using panchromatic films, so the instruction for developing will pertain to this type. Orthochromatic films, such as Verichrome and Plenachrome, are developed in exactly the same manner, except that the loading may be done by a deep red safelight.

Directions for loading the tank must be carefully read. It is best to practice with a roll of film, in daylight, before attempting it in complete darkness. The film is attached to a paper leader which should be discarded before starting to load the film onto the reel. After the tricks of loading have been mastered, retire to the darkroom with the exposed roll to be developed. Any room may be converted for use, but make it light proof.

Loading the tank should be done in a manner most convenient to the operator. Be sure the reel, the tank, and the cover are in convenient positions for identifying in the dark. The corners of the film should be rounded slightly with seissors so the film will slip easily into the reel. Be sure to handle the film by the edges only. When the film is on the reel and the cover is tightly in place, the lights may be turned on.

Now is the time for preparing the developing solutions, the short-stop bath, and the fixing bath. All three solutions should be at the same temperature—70 degrees Fahrenheit. The shortstop bath is made from 15 drops of 28 percent acetic acid added to 16 ounces of water. Make enough to cover size film being developed. Directions for mixing hypo or fixing bath will be found on package. Be sure to read directions for exact developing time at 70 degrees F. for the film used. Measure the required amount of developing solution into graduate and pour evenly and quickly into the tank through the loading lip. At the same time, the interval timer should be started. This is important. If the directions for your film state the required time as 15 minutes—the time starts when you pour in the developer and stops when you pour it out.

The tank should be agitated at the beginning and during development—about every two minutes. As soon as the developing solution has been poured back into the bottle, pour in the short-stop bath. This stays in tank for about five minutes and should be agitated all the time. Next—after pouring out the short-stop bath (into the sink), the hypo solution is poured into the tank. The hypo should be left in the tank for about fifteen minutes, and the reel agitated for about two minutes. The hypo is poured back into the bottle to be used again.

After the fixing bath, the lid may be removed from the tank for washing. The tank should be placed under a faucet of running water for about 30 minutes.

The film is removed from the reel, after a thorough washing, and a film clip attached securely to one end. This end is suspended from a shelf. A photographic chamois cloth, washed and squeezed as dry as possible, is used to wipe off surface moisture.

DEVELOPING ROLL FILMS IN A TRAY

A HOME darkroom can be set up in the kitchen by using blackout curtains and by covering the door with a blanket. The safelight should be suspended from the ceiling. Be sure everything is conveniently located before beginning to develop, for after the solutions are mixed the next five steps must be done with the lights out.

Mixing solutions is the first step in the development of roll films by the tray method, using simple equipment. Follow the recommendations listed on the container for mixing. Be sure that the chemicals are completely dissolved. Then arrange the solutions in shallow trays in the order shown below, developer first, then rinse, and finally the fixing solution. You will need the following items of equipment: a safelight with Wratten Series 2 filter (for

orthochromatic film) and correct bulb; three enamel trays; a graduate measuring at least 16 oz. glass stirring rod and a thermometer. A darkroom clock, film clips, towel and cotton or sponge are also necessary. Good work depends on cleanliness and care.

All lights are put out and only the safelight overhead used while the roll of film is being developed. Don't touch film except by the edges. Attach one clip or clothespin to one end of the roll. Unroll the protective paper until the end of the film is reached. Then tear off the "leader" which is attached and fasten it with a second clip. When developing ortho film instead of panchromatic film, a Wratten 2 or deep red safelight may be used.

The next step is to presoak the film before developing. This is done by passing it through the rinse water. While running film through the short-stop bath, hold one clip in each hand and bend the film into a "U" shape without coiling, then lower into the solution. See-saw the film up and down. The short-stop bath is made from 15 drops of 28% acetic acid added to 16 ounces of water, the same temperature as the other two solutions.

Into the developer for the next step the film should go, emulsion side up. Pass it slowly back and forth through the solution. Follow the directions on the package carefully for measuring developer as well as for the exact developing time required at 70 degrees F. for the film used. Be sure the clock is set for the determined time.

When the developing time is up, take film out of the solution and pass it once more through the rinse water, see-sawing it back and forth. Wash the clips and finger-tips so developer will not be carried over.

Fix the film for three minutes in fresh hypo solution before turning on the white light. The film must be moved for the entire fixation period, which is about ten minutes. Hypo solution may be used again.

After the fixing bath, wash film for 30 minutes in running water. This can be done in the sink. Water should be drained off several times or, if running water is not available, the film should be soaked five minutes in six changes of water. Agitate the film occasionally. Be sure that the washing water is the same temperature as the other solutions used to develop the film. While the film is being washed the hypo may be poured back in the bottle for future use.

Final step in the tray development of roll film is to dry the film. Attach a film clip or clothespins to both ends and then suspend one end from a rack or shelf so that the strip of film hangs free and in no way touches any other material. A photographic chamois cloth, washed and squeezed almost dry, or a sponge should be used to wipe off the surface moisture. Be gentle to avoid scratching film.



CAMOUFLAGE coloration of rattlers acts as protection.

A FIVE-FOOT cottonmouth is brought back to camp.



NAKE HUNT

**Photographer Ike Vern
Accompanies Snake-Hunt
Expedition for Life-Saving Venom**

SOLDIERS fighting in the jungle must guard not only against enemy fire, but against poisonous reptiles too. When a man is bitten by a snake, a quick injection of snake-bite serum will save him. This serum is made from venom extracted from the fangs of a live snake. Much of this venom comes from Florida, from reptiles caught in the Everglades where cottonmouths, rattlers, and moccasins abound in great numbers.

For over a year and a half now, Marshall Bishop, former member of Yale's Zoological Department, has been leading expeditions deep into the swamps to catch these snakes. They are then stuffed into bags, boxed, and sent to a laboratory where they are "milked" for the life-saving serum. A snake can only be milked three times and then it dies.

Snake venom has numerous medicinal uses aside from being an effective method of stopping excessive bleeding.

Ike Vern, well-known magazine photographer, accompanied Mr. Bishop on one of these snake-hunts. He plunged deep into streams, plowed through treacherous swamps—always on the alert for snakes, always careful to keep his camera dry. In the swamplands, the party caught many moccasins; in the dry palmetto lands nearby, they found rattlers. All in all, about 125 snakes were caught in three days, comprising a good supply of life-saving venom to be sent to our boys overseas.

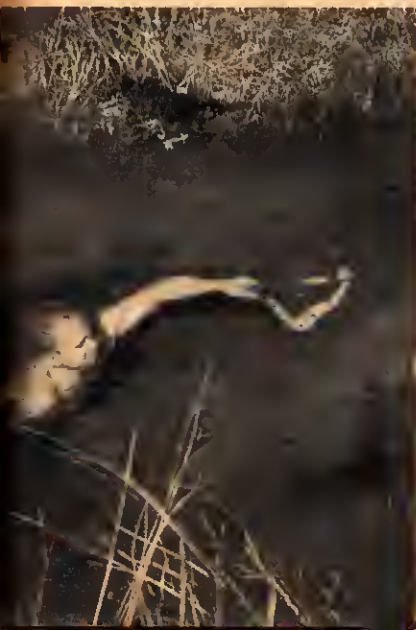
Bishop's only weapon is a snake-hook, a pole about four feet long, with a noose on the end. Sometimes he catches these snakes with his bare hands. He was bitten once on the thumb and a prompt injection of serum saved him.

Aside from getting a swell set of pictures, Vern also caught a good case of "chiggers" (almost-invisible hairlike insects which eat under the skin) which sent him to the hospital for three days. But it was worth it, he says.



COTTONMOUTH IS STUFFED INTO BAG, AND CARRIED GINGERLY. SNAKE CAN STRIKE THROUGH.

MOCCASIN is carried across the deep stream by Bishop.



RATTLER is packed into box for shipping to laboratory where snake is "milked."



FINAL STEP in process is actual milking of snake.

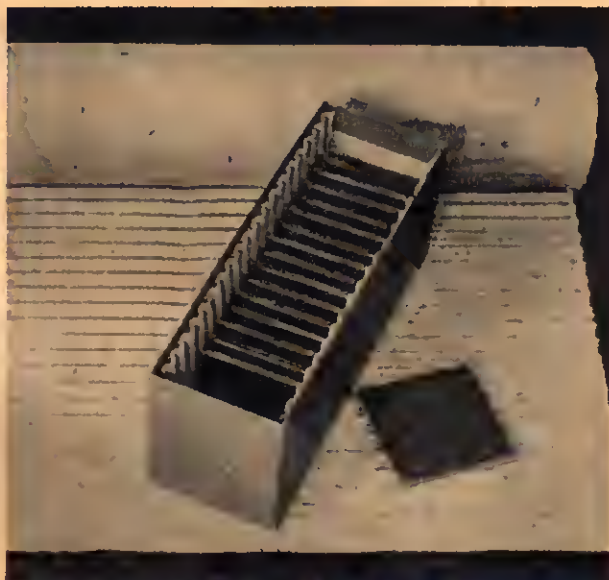


NEW IDEAS

Try these for better picture-taking



TO VIEW progress of retouching without making prints of the negative in the usual darkroom manner, make prints on P.O.P. proof paper. This paper prints by contact but develops as it is exposed to daylight. No darkroom or chemicals are needed and prints can be made easily as often as desired.



(Above) A BOX to store your 35 mm. Kodachrome slides can be made by lining the sides of a suitable box with corrugated paper. The paper provides grooved sides which hold the slides very neatly.



(Left) RUBBER BATH STOPPERS make excellent corks for solution bottles. They are acid-resistant.



TO NUMBER CUT FILMS at the time of exposure, notch the edges of cut film sheaths with from one to twelve notches. The notches will then show on the negative and will serve as numbers for filing.

TO USE A CABLE RELEASE as a press-button release, loop it around once and fasten end of release to camera with a rubber band. Three fingers then hold base of cable release, while forefinger presses it.

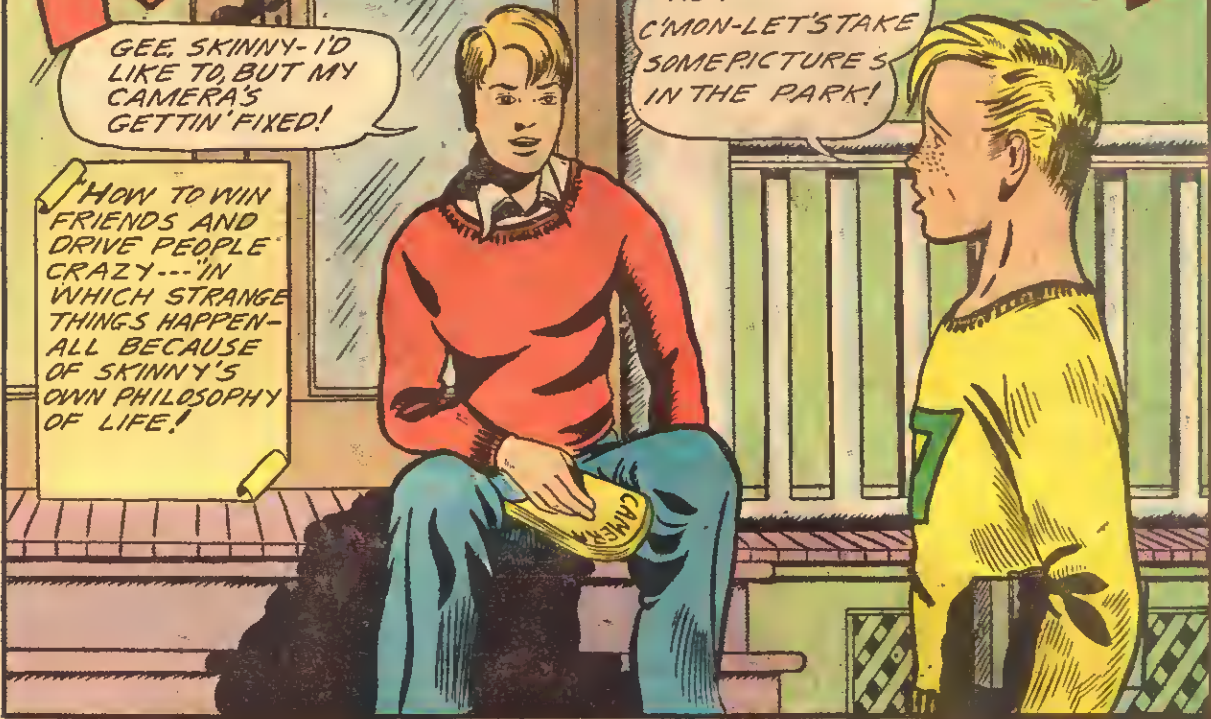
A GLASS JAR kept near the developing trays will serve to hold the print tongs in readiness. A little water in the jar will rinse them off after each using and they will not become mislaid on the table.

KID CLICK

GEE, SKINNY-I'D LIKE TO, BUT MY CAMERA'S GETTIN' FIXED!

HEY KID!
C'MON-LET'S TAKE
SOME PICTURES
IN THE PARK!

HOW TO WIN
FRIENDS AND
DRIVE PEOPLE
CRAZY---IN
WHICH STRANGE
THINGS HAPPEN--
ALL BECAUSE
OF SKINNY'S
OWN PHILOSOPHY
OF LIFE!



SO WHAT? I'VE GOT
MINE AND I'LL LET YOU
USE IT TOO! IF THERE'S
ONE THING I HATE,
IT'S TAKIN' PICTURES
ALL BY MYSELF!

SAY, SKINNY, I
THOUGHT YOU
WERE A JITTERBUG
FIEND--NOT A
SHUTTER HOUND!

WELL, IT'S LIKE THIS--ER--
'SCUSE ME, KID! QUICK!
GIVE ME BACK MY
CAMERA!

HUH? ALREADY?





ER-- PARDON ME, MISS! WOULD YOU MIND POSING FOR ME? MY HOBBY IS PHOTOGRAPHING BEAUTIFUL GIRLS!

REALLY? WELL- ER-- WILL THIS DO?



AHHH-- A PIP! THE POSE, I MEAN! NOW I'LL BE GLAD TO SEND YOU A PRINT ONLY--- ER---

YOU NEED MY NAME AND ADDRESS?



I DIDN'T MEAN TO BE FRESH, ONLY I THOUGHT--!

DON'T BE SORRY! HERE'S MY NAME AND ADDRESS ON THIS PAPER!

DO YOU THINK YOU KNOW NOW WHY I'VE TURNED TO PHOTOGRAPHY?

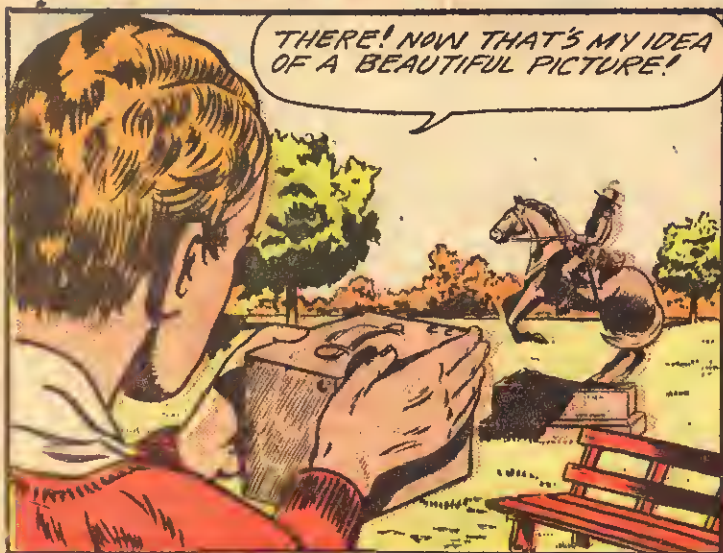


I'LL SAY!



GOLLY, WHAT A SWELL VIEW BETWEEN THOSE TREES!

YEAH! HERE, TAKE MY CAMERA AND SHOOT IT, KID!



THERE! NOW THAT'S MY IDEA OF A BEAUTIFUL PICTURE!



A FEW MINUTES LATER--

HELP! POLICE!

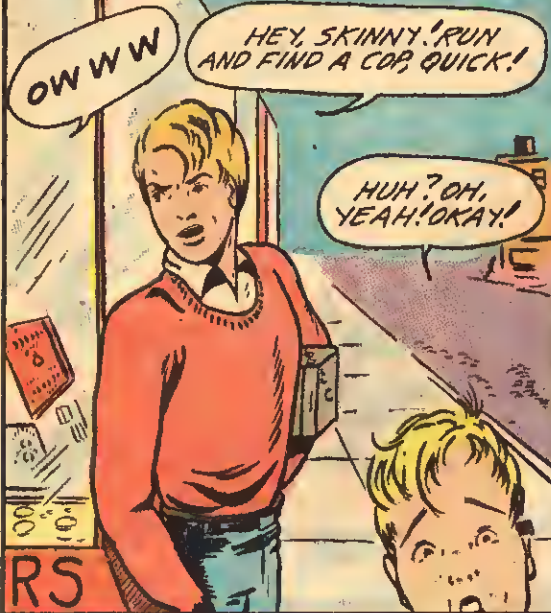
NOW WAIT! WE-- HEY! LISTEN TO THAT!

JEWELRY

FURNITURE

BUS STOP

JEWELRY



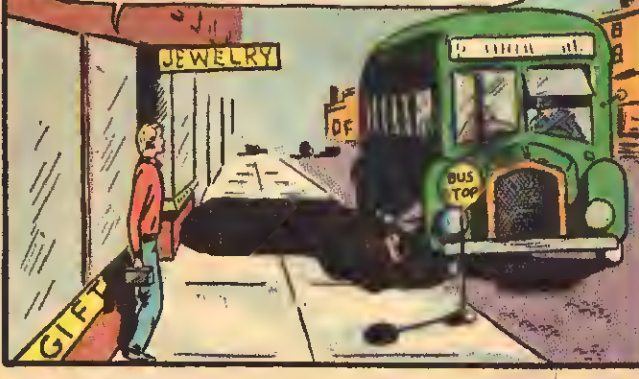
KID MOVES INTO POSITION - AND THEN SNAPS ONE OF THE BEST PICTURES OF HIS CAREER!



HE- HE'S HOPPING THAT BUS!
BUT IF I TRY TO STOP HIM NOW,
I'LL PROBABLY GET PLUGGED!



GOTTA THINK FAST! THERE OUGHT
TO BE SOME WAY OF STOPPIN'
THAT BUS! LET'S SEE---



OUTSIDE-
YOU!

CERTAINLY, OFFICER!
BUT THAT BOY
IS LYING!



REMEMBER,
THERE'S A
PENALTY FER
FALSE ARREST!

THAT'S RIGHT!
NOW, SON -
ARE YOU
SURE?

I'M
POSITIVE,
OFFICER!



THE FILM IN
THIS CAMERA
WILL PROVE IT!
I SNAPPED
HIS PICTURE
AS HE
SLUGGED THE
JEWELER!

I GUESS I CAN'T
ARGUE WITH A
CAMERA, OFFICER,
THE STUFF IS
UNDER THE
BUS SEAT!



WELL, THAT'S THAT!
DIDN'T I TELL
YOU WE'D HAVE
FUN?

SURE! BUT NOW I'D
BETTER GET THIS
FILM DEVELOPED!



HUH?
WHAT
FILM?



I FORGOT TO TELL YOU,
I DIDN'T LOAD THE
CAMERA! THE FILM'S
STILL IN MY
POCKET!

CENSORED
WELL FOR
CRYING OUT LOUD!



ART FENTON

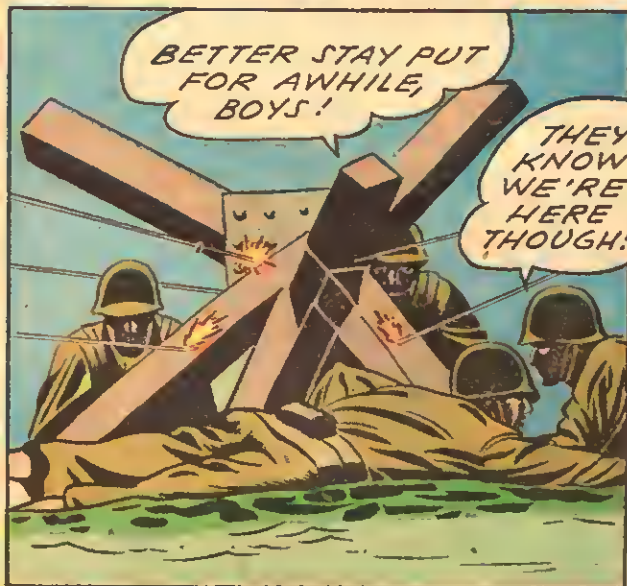


INVADING THE BEACH AT NORMANDY, SERGEANT ART FENTON, SIGNAL CORPS PHOTOGRAPHER, AND HIS BUDDIES IN THE INFANTRY ARE TEMPORARILY PINNED DOWN BY A HEAVY CONCENTRATION OF ENEMY FIRE! THEY HAVE HAD TO TAKE REFUGE BEHIND THE CROSSED RAILROAD TIES DOTTING THE SHORELINE . . .



BETTER STAY PUT FOR AWHILE, BOYS!

THEY KNOW WE'RE HERE THOUGH!



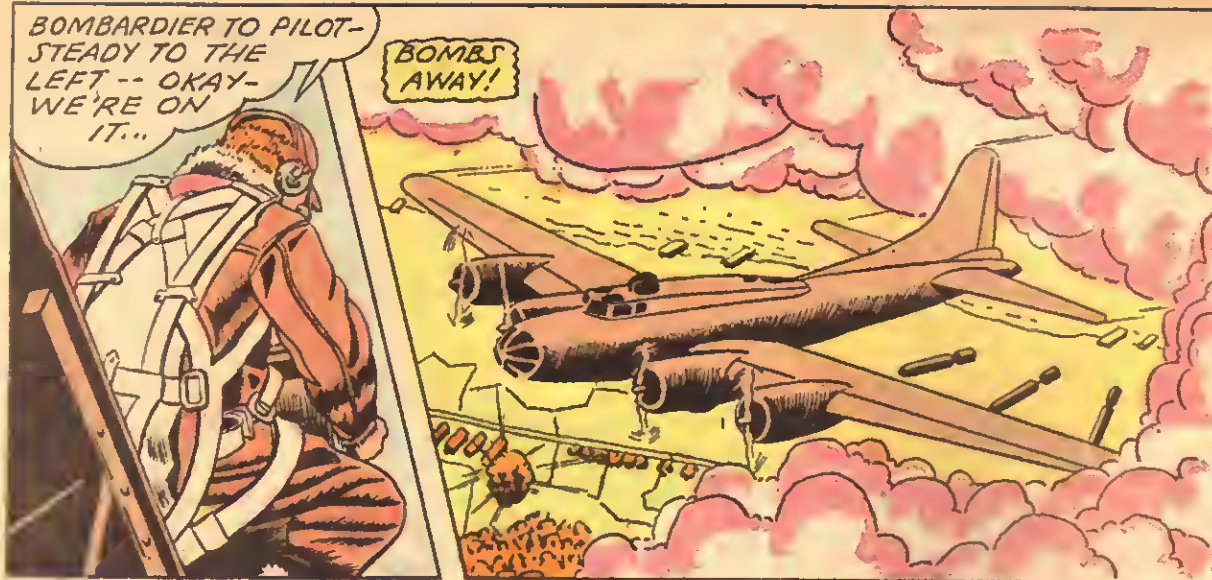
RELIEF ARRIVES IN THE SHAPE OF A B-17 FLYING FORTRESS.

PILOT TO BOMBARDIER-- THERE'S A CASEMATE OVER THERE HOLDING OUR BOYS UP-- I'M GOING OVER!



BOMBARDIER TO PILOT-
STEADY TO THE
LEFT -- OKAY-
WE'RE ON
IT...

BOMBS
AWAY!



TAIL GUNNER TO
PILOT- WE GOT
'EM! AND THERE
GO OUR BOYS-
BLESS
'EM!

THE INFANTRY
CERTAINLY DOES
THINGS THE
HARD WAY!
'WHAT A WAR!'



THE ADVANCE IS SUDDENLY AND
ABRUPTLY HALTED BY A MURDEROUS
SPRAY OF MACHINE-GUN FIRE!

I WANT TWO
VOLUNTEERS TO
GET THAT MACHINE
GUN NEST!

LIEUTENANT, SIR,
I'D LIKE TO GO
ALONG ON THAT
PARTY!

I ONLY NEED
TWO MEN,
SERGEANT!



I KNOW - BUT THERE SHOULD BE SOME PRETTY GOOD PICTURE MATERIAL IN IT!

ALL RIGHT, SERGEANT- BUT WATCH YOUR STEP!

THE LIEUTENANT AND HIS LITTLE SQUAD CRAWL OFF TO THE RIGHT!

KEEP DOWN FLAT UNTIL WE CLEAR THAT FIRE, MEN!

HUH-- THIS IS JUST LIKE BASIC TRAINING!

AFTER WHAT SEEMS LIKE HOURS OF CRAWLING THROUGH THE MUD, THE MEN REACH A SHALLOW DITCH--

DROP IN HERE AND TAKE A REST WHILE I GIVE YOU FURTHER ORDERS!

DO YOU SUPPOSE THAT'S LIVE AMMUNITION THEY'RE THROWING AT US!

I WOULDN'T TASTE IT, IF I WERE YOU!

LOOKS LIKE A PRETTY STURDY BIT OF ARCHITECTURE, DOESN'T IT?

PROBABLY IS TOO, FENTON! WELL, WE HAVE TO GET IT!

DO YOU SEE ANYTHING, LIEUTENANT?

YES- THERE'S A CONCRETE PILLBOX UP THERE THAT WE'LL HAVE TO KNOCK OUT!



LET'S GO---
FOLLOW
ME, MEN!

WE'RE ABOVE THEM NOW!
QUIET- AND LET'S
GET CLOSER!

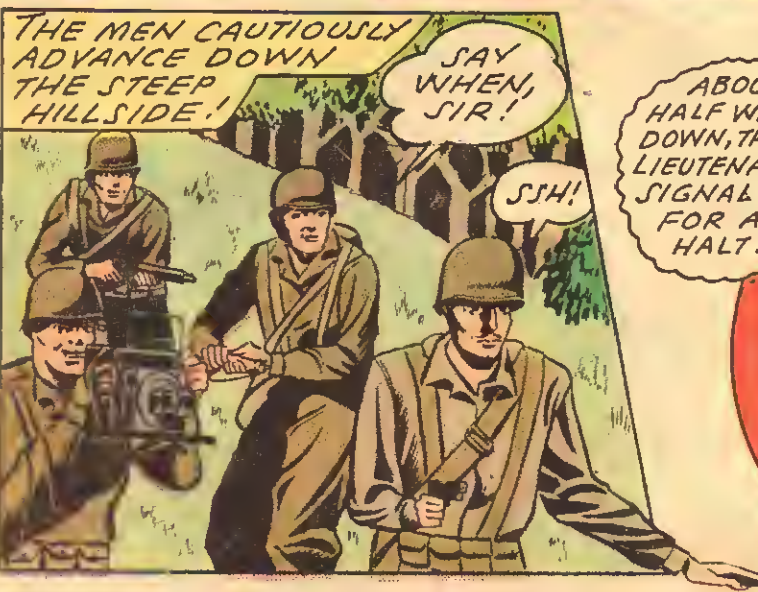


THE MEN CAUTIOUSLY
ADVANCE DOWN
THE STEEP
HILLSIDE!

SAY
WHEN,
SIR!

SSH!

ABOUT
HALF
WAY
DOWN, THE
LIEUTENANT
SIGNALS
FOR A
HALT!



YOU COVER THE LEFT SIDE OF
THE PILLBOX- BUT DON'T FIRE
UNTIL I GIVE THE SIGNAL!
I'M GOING TO TRY TO GET
RIGHT ON TOP OF IT!

MAC, YOU GO TO
THE RIGHT SIDE--
TAKE FENTON
WITH YOU!

YES, SIR!



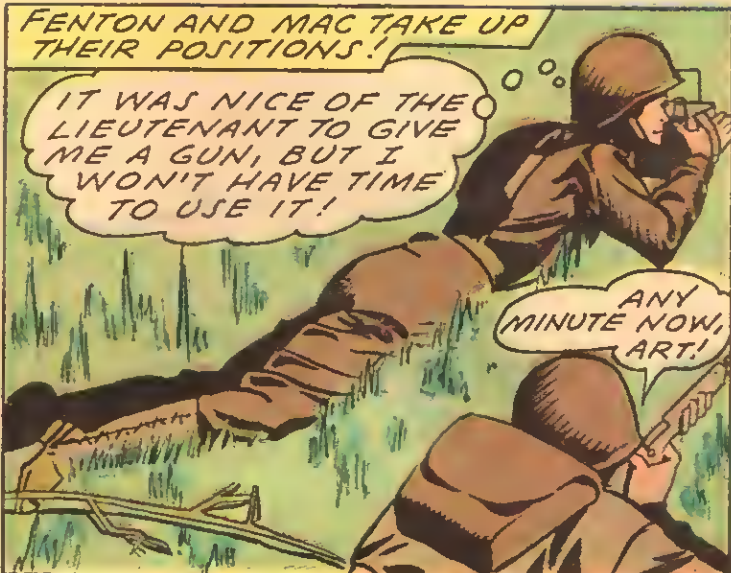
HERE, FENTON, TAKE MY GUN-- USE IT ON THE MEN IN THE PILLBOX IF WE RUN INTO TROUBLE!



FENTON AND MAC TAKE UP THEIR POSITIONS!

IT WAS NICE OF THE LIEUTENANT TO GIVE ME A GUN, BUT I WON'T HAVE TIME TO USE IT!

ANY MINUTE NOW, ART!



A MINUTE LATER, THEY SEE THE LIEUTENANT CRAWL ATOP THE PILLBOX!



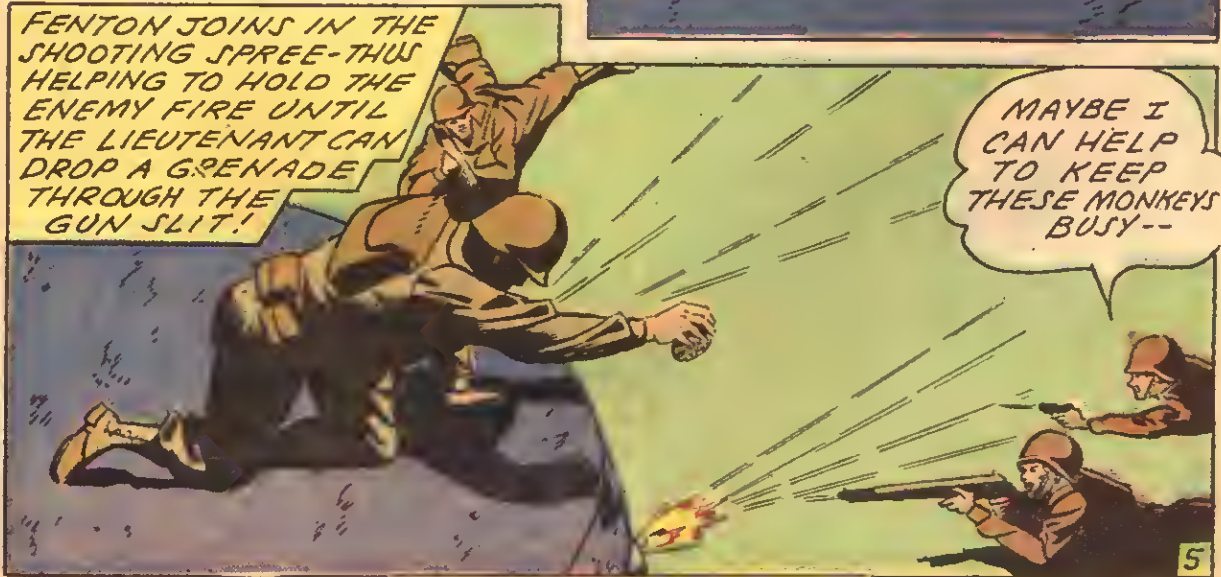
THE LIEUTENANT GIVES THE SIGNAL TO OPEN FIRE!

LET 'EM HAVE IT, FELLOWS!



FENTON JOINS IN THE SHOOTING SPREE--THUS HELPING TO HOLD THE ENEMY FIRE UNTIL THE LIEUTENANT CAN DROP A GRENADE THROUGH THE GUN SLIT!

MAYBE I CAN HELP TO KEEP THESE MONKEYS BUSY--



INSIDE THE PILLBOX...

VAS
IS5--



THIS MAY EVEN THE
SCORE A
BIT, YOU
HEINIES!

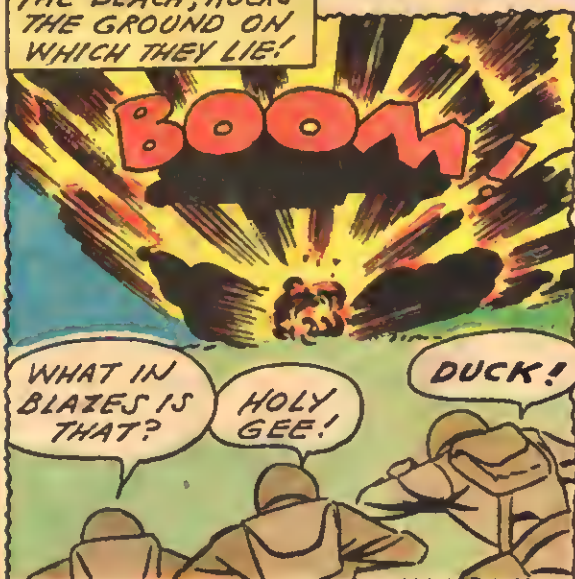
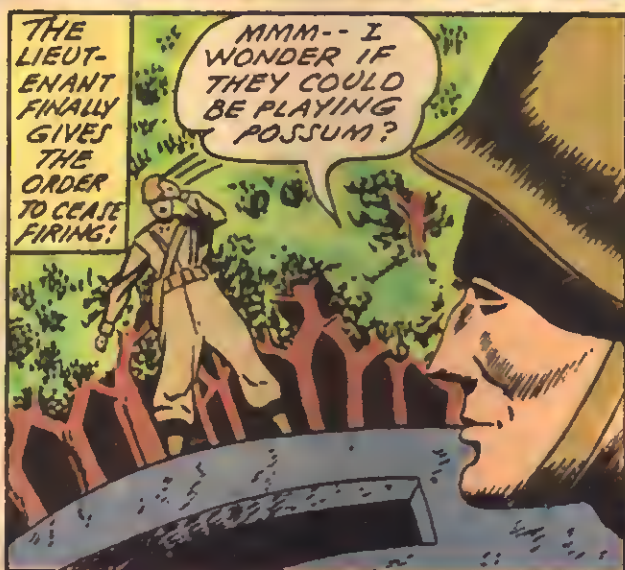


THE LIEUTENANT
SURE IS GIVING
IT TO THEM--
WOW! HE'LL BE
BRUISED AFTER
THAT!

SUDDENLY, A
TERRIFIC EXPLOSION
FARTHER DOWN
THE BEACH, ROCKS
THE GROUND ON
WHICH THEY LIE!

THE
LIEUT-
ENANT
FINALLY
GIVES
THE
ORDER
TO CEASE
FIRING!

MMM-- I
WONDER IF
THEY COULD
BE PLAYING
POSSUM?



WHAT IN
BLAZES IS
THAT?

HOLY
GEE!

DUCK!

MAYBE A HIGH-
FLYING PLANE
DROPPED IT!

PERHAPS-- OR
MAYBE SOME
POOR GUY SET
OFF A LAND
MINE!





ANYWAY, WE
HAVE TO BE
SURE THAT
PILLBOX IS--

BUT AN OMINOUS WHISTLE CUTS
THROUGH THE AIR BEFORE THE
MEN CAN MOVE TOWARD THEIR
OBJECTIVE!



DOWN!

SAY, YOU DON'T
SUPPOSE ONE OF
THE DESTROYERS
OFF-SHORE COULD
BE THROWING
THAT STUFF AT
US, DO YOU?

SERGEANT,
I THINK
YOU'VE HIT
IT! IT MUST
BE THE START
OF A ROLLING
BARRAGE! WE'D
BETTER MOVE,
MEN!



THE MEN RACE THROUGH THE
SHELLFIRE TOWARD THE BEACH!



LOOK! THOSE
SHELLS ARE
DROPPING RIGHT
WHERE WE WERE!

(COMING THICK
AND FAST
NOW, TOO!



LATER, WHEN THE BEACH POSITION IS
CONSOLIDATED--

YOU MEN DID A
NICE JOB HERE!
CONGRATULATIONS!

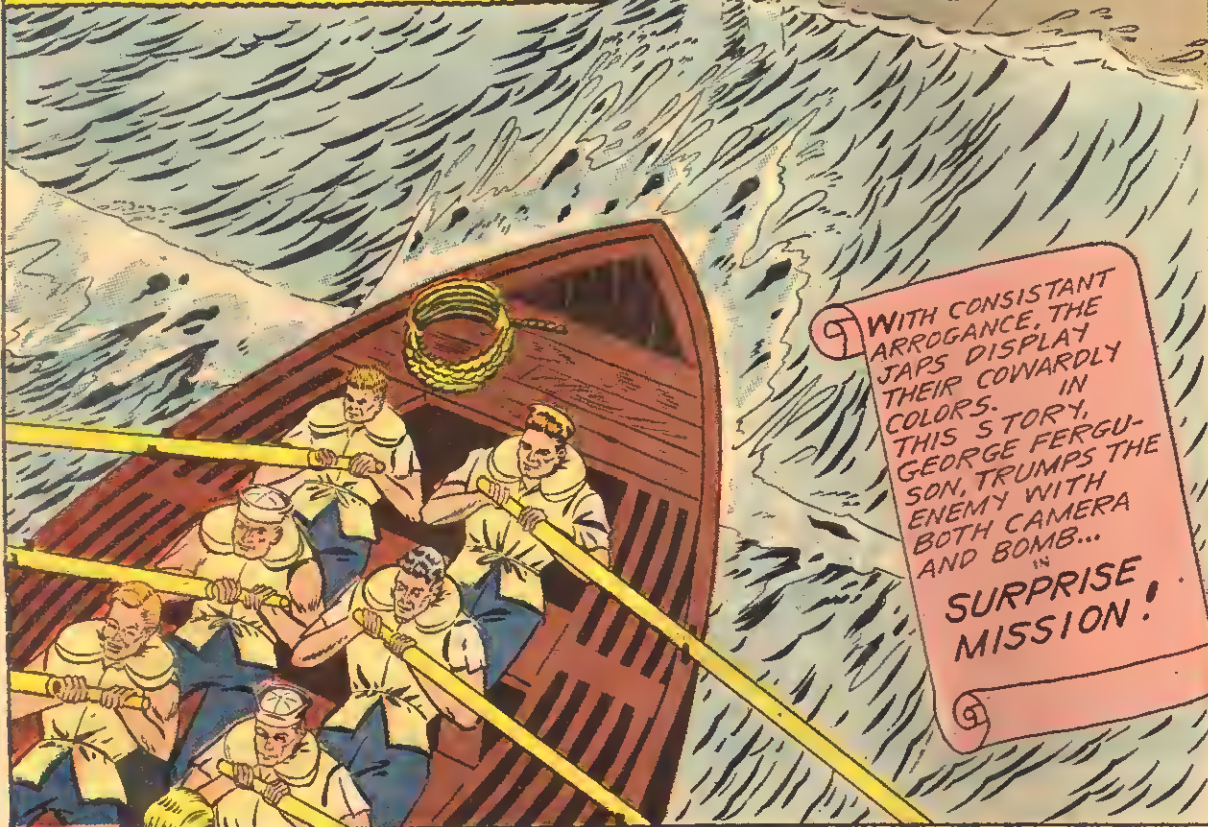
WE'D HAVE
BEEN MOWED
DOWN BY OUR
OWN BARRAGE
IF IT HADN'T
BEEN FOR
FENTON,
SIR!



ART
FENTON
WILL
BE BACK
IN THE
NEXT
ISSUE OF
CAMERA
COMICS!

GEORGE FERGUSON

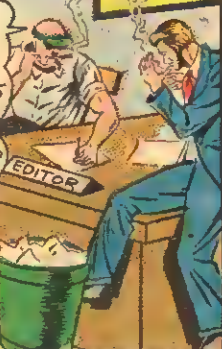
NEWSREEL
CAMERAMAN



WITH CONSISTANT
ARROGANCE, THE
JAPS DISPLAY
THEIR COWARDLY
IN
COLORS.
THIS STORY,
GEORGE FERGU-
SON, TRUMPS THE
ENEMY WITH
BOTH CAMERA
AND BOMB...
SURPRISE
MISSION!

ABOUT DAWN, GEORGE FERGUSON, NEWS REEL PHOTOGRAPHER, HAS JUST COME IN FROM AN ASSIGNMENT--HIS EDITOR'S PHONE RINGS---

A TANKER
BLAZING OFF
SHORE? SHE
SENT AN S.S.
STATING SHE
WAS
TORPEDDED?
RIGHT,
THANKS!



GRAB A MOVIE CAMERA, GEORGE! GET TO THE AIRPORT! A COASTAL PATROL PLANE IS ABOUT TO LEAVE FOR THE AREA AROUND THE TANKER!

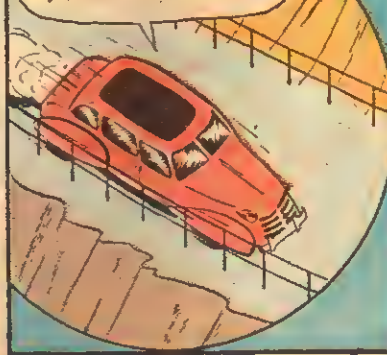


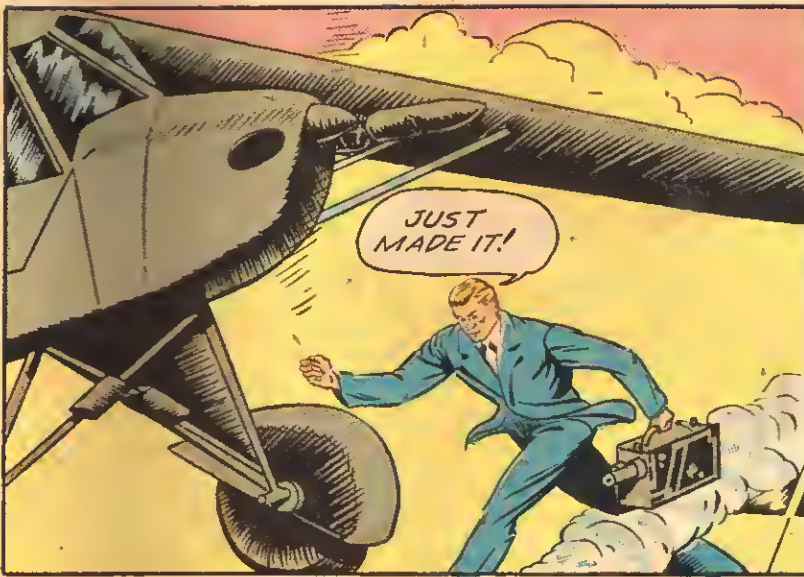
YOU BET!



THROUGH THE MISTY RAIN, GEORGE FERGUSON SPEEDS TO THE AIRPORT---

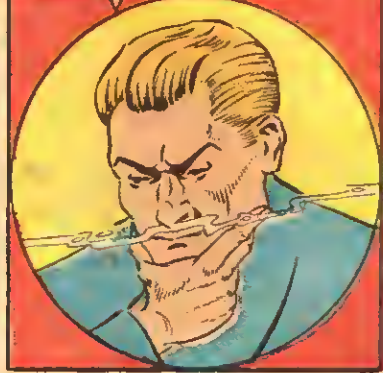
I HOPE I
CATCH THE PLANE
IN TIME!





JUST MADE IT!

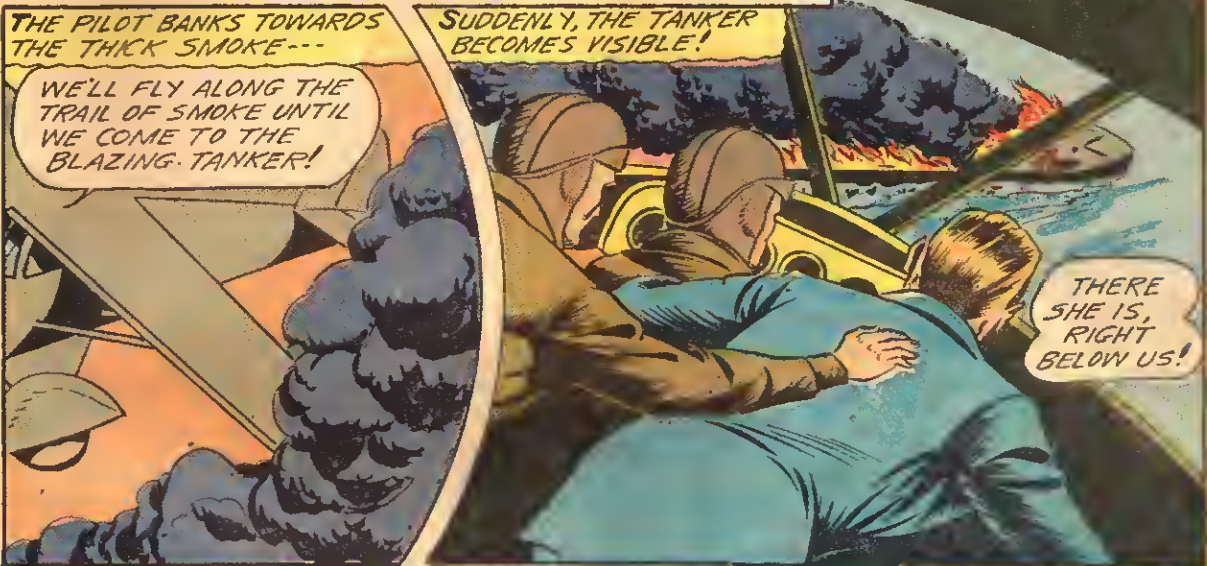
I SMELL THE STRONG ODOR OF SMOKE! WE MUST BE NEAR THE TANKER EVEN IF WE CAN'T SEE HER!



THE PILOT BANKS TOWARDS THE THICK SMOKE---

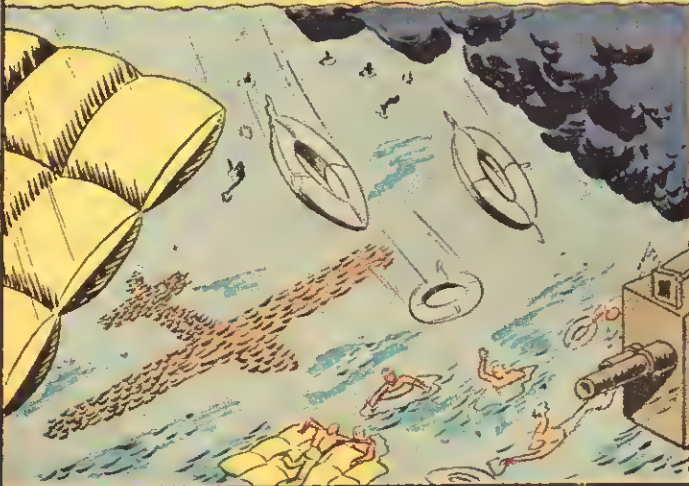
SUDDENLY, THE TANKER BECOMES VISIBLE!

WE'LL FLY ALONG THE TRAIL OF SMOKE UNTIL WE COME TO THE BLAZING TANKER!

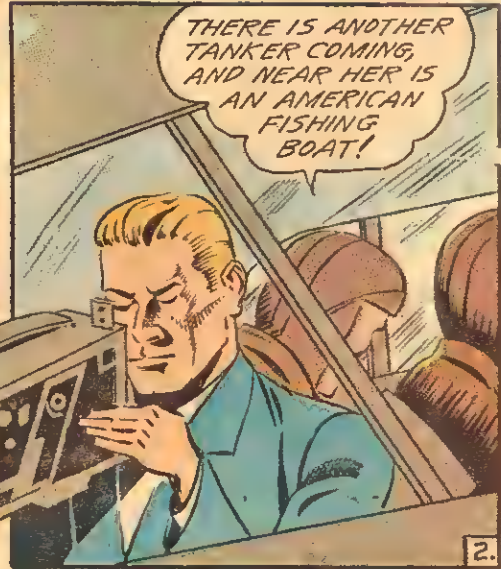


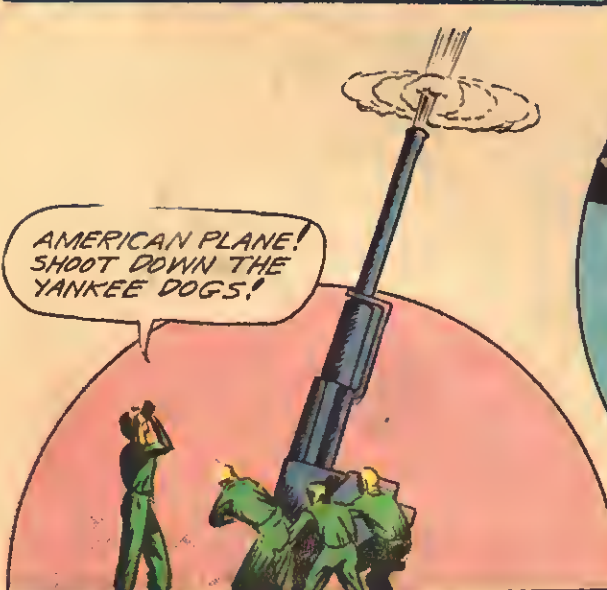
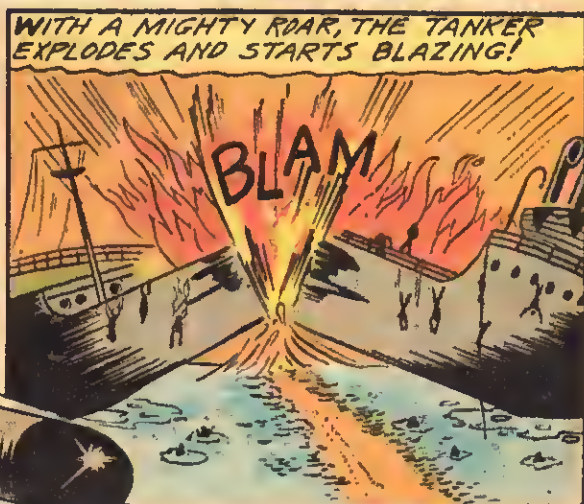
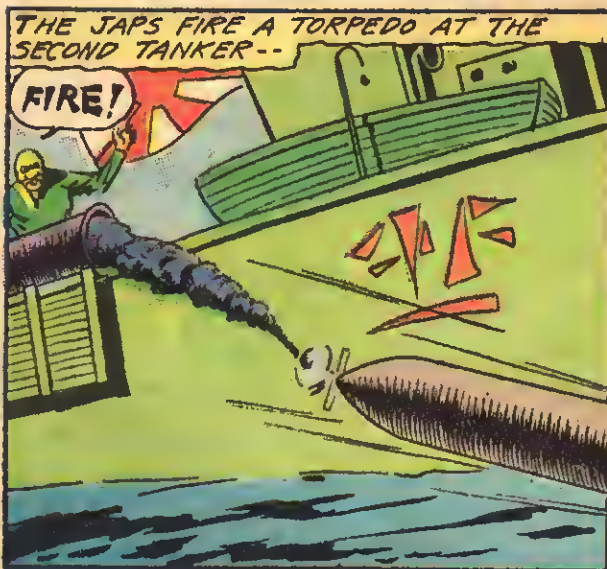
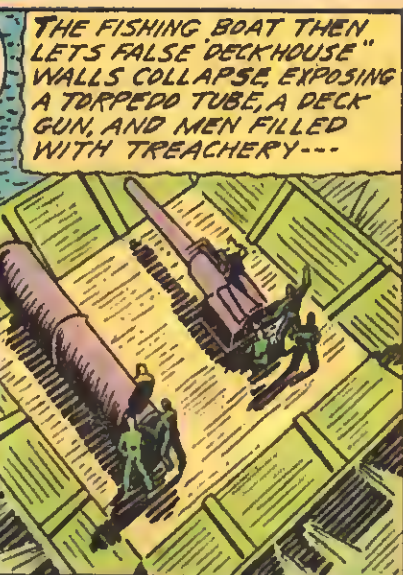
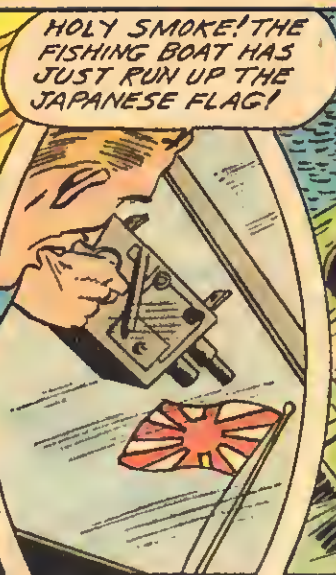
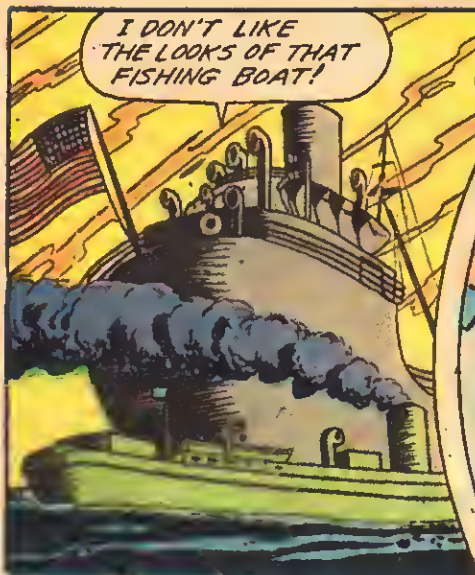
THERE SHE IS, RIGHT BELOW US!

THE PLANE CIRCLES THE TANKER AND DROPS LIFE SAVING EQUIPMENT TO THE MEN STRUGGLING IN THE WATER---



THERE IS ANOTHER TANKER COMING, AND NEAR HER IS AN AMERICAN FISHING BOAT!

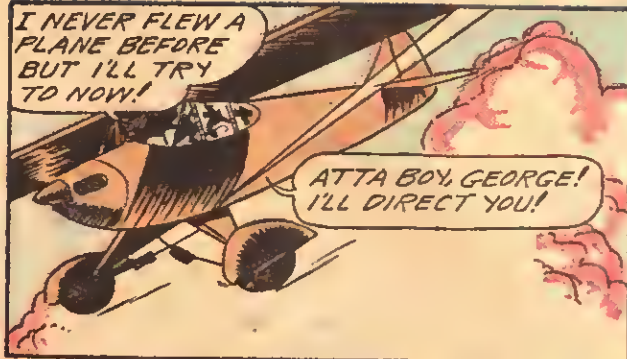




THOSE SQUINTS GOT MIKE
AND MYSELF, GEORGE! YOU'LL
HAVE TO TAKE OVER
THE CONTROLS!

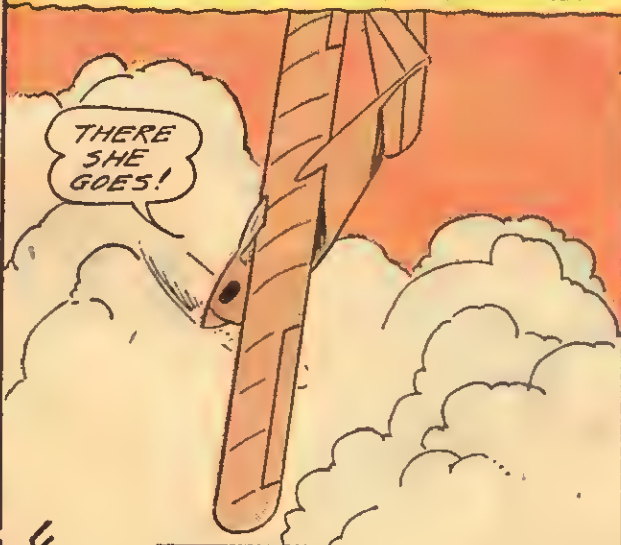


I NEVER FLEW A
PLANE BEFORE
BUT I'LL TRY
TO NOW!



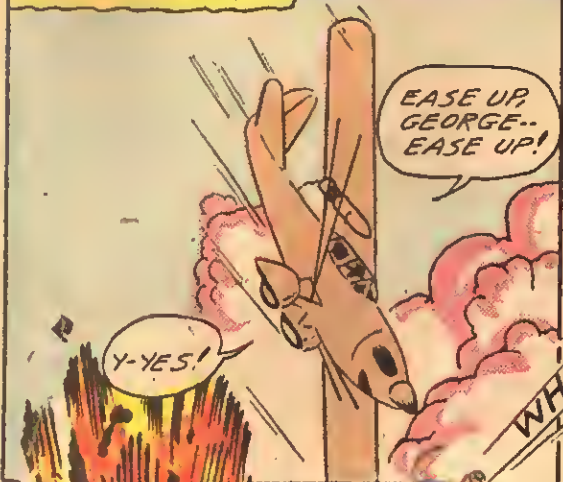
ATTA BOY, GEORGE!
I'LL DIRECT YOU!

GEORGE FERGUSON RELEASES THE BOMB
ATTACHED TO THE COASTAL PATROL PLANE.



THERE
SHE
GOES!

GEORGE FERGUSON DIVES THE
COASTAL PATROL PLANE TOWARDS
THE JAP CRAFT!



EASE UP
GEORGE...
EASE UP!

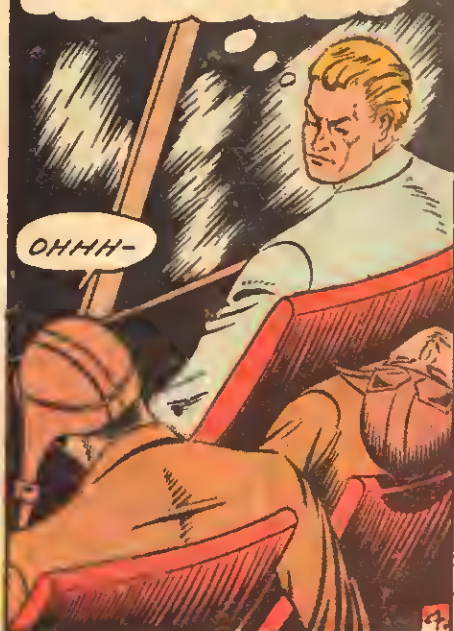
Y-YES!

WHEEE

AM I GLAD
TO SEE THAT
DESTROYER!

THEN--

I'D BETTER GET HELP FOR
THESE BOYS! I'LL TRY TO
SET THE PLANE DOWN
NEAR THE DESTROYER!



OH-HH-

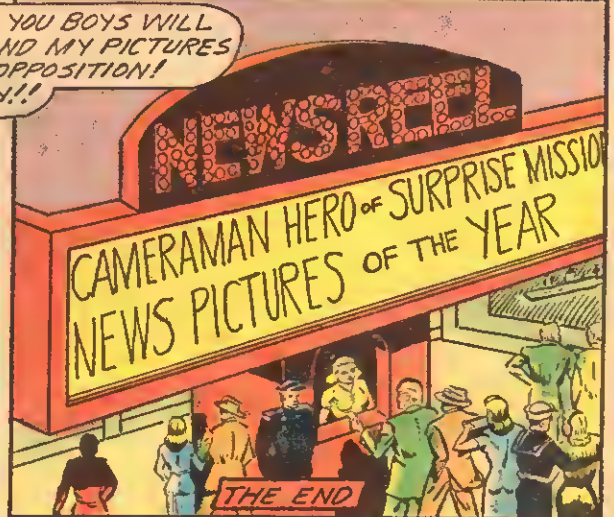
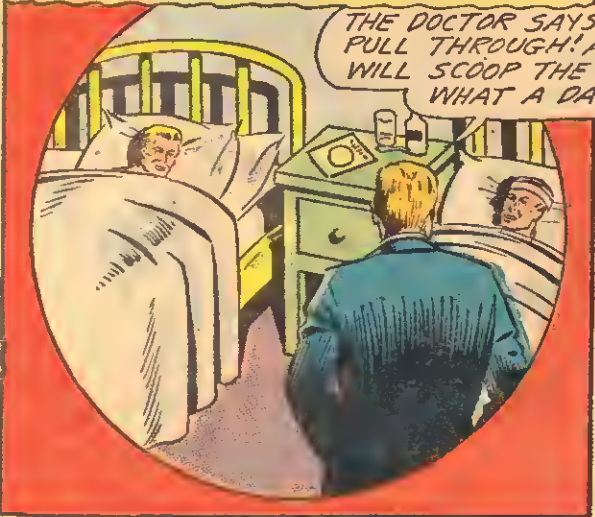
GEORGE FERGUSON "PANCAKES" THE PLANE ON TO THE WATER NEAR THE DESTROYER--



THE DESTROYER SENDS A BOAT OVER---



AFTER THE RESCUE, THE DESTROYER HEADS FOR SHORE, AND IN THE SICK BAY--



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